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## THE CHICAGO ARCHITECTURAL CLUB SHOW

**A**N unusually large number of Chicago architects were represented in the architectural exhibition this year largely because of the coöperation of the Illinois Chapter of the American Institute of Architects in assembling this exhibition.

The most notable exhibit, consisting of photographs, drawings, water colors, etc., was that of Louis H. Sullivan, the architect of the Transportation Building at the World's Fair and of the Auditorium. Mr. Sullivan is represented in the permanent collection of the Art Institute by a design for the bronze doors of the Getty Tomb.

Among other conspicuous and interesting features of the exhibition were a series of drawings by Birch Long for the Cathedral of the Incarnation at Baltimore, designed by Cram, Goodhue and Ferguson; photographs of W. B. Griffin's first prize drawings for the new capital city of Australia; prize drawings by Wilhelm Bernard in the City Club Housing Competition; exhibits of the University of Illinois, the University of Pennsylvania, the Society of Beaux Arts Architects and of the Chicago School of Architecture, the school conducted under the joint direction of the Armour Institute of Technology and the Art Institute of Chicago.

The annual gold medal given by the Illinois Chapter of the American Institute of Architects for the most meritorious work on exhibition by a member of the chapter was awarded to Perkins, Fellows and Hamilton for drawings of the Lion House at Lincoln Park.

## OTHER EXHIBITIONS

**F**OUR interesting individual exhibitions were held in March and April. One collection, brought to the United States by the Boston Museum of Fine Arts, consisted of paintings, studies, cartoons and prints by Al-

bert Besnard, the distinguished contemporary French painter. The sketches, traveler's notes and large cartoons for decorations in L'Hôpital Cazin à Berck and L'École de Pharmacie in Paris were of particular value and interest to students because they demonstrated the artist's method of work so clearly. The other three exhibitions were those of the late William Keith, the very individual California painter, Mrs. Pauline Palmer of Chicago, and Frederick C. Frieseke, the well-known young American painter. In Mrs. Palmer and Mr. Frieseke the Art Institute is especially interested, because they are its own graduates.

## A GOTHIC STATUE OF THE VIRGIN

See illustration, page 4.

**T**HE injuries of this statue, which the Antiquarian Society has lately acquired and presented to the Art Institute, are unimportant, except the loss of its left hand and wrist. A gold or silver reliquary which was let into a socket on the figure's breast, and a couple of square jewels on the hem of its overgarment are also gone. Only faint vestiges of red and blue survive the removal of its original illumination by a former owner of the statue.

The Virgin wears her usual long-sleeved and high-girt tunic. A double transverse cord is secured to the above-mentioned jewels across the wide central opening of her ample chasuble. Her right hand carries a gospel; her left may have held a flower.

The wholesome and friendly round face, with its blunt eyebrows, resembles two XIII century angels at Reims; compare Gonsse, *L'Art Gothique*, pp. 7 and 191. Costume, crown and this physiognomy point to the Champagne school of that period.

Certain details of hair and drape already confess the influence of Far Eastern models, of the Chinese cloud band and wave line.

A. E.